

THE BELLOWS

17th GREAT YEAR

January 18, 1996

Puget Sound Photographic Collector's Society, Inc.

Vol. XVII, No. 4

WHAT	NEXT REGULAR MEETING OF PSPCS
WHERE	DES MOINES MASONIC TEMPLE 2208rd. S. 223rd. St. (Take Midway exit #149 west off I-5..go to first stop light west of Pacific HWY. S...turn right.)
WHEN	Thursday, January 18th, 1996...7:30 till 10:00 p.m. (door open about 6:30)
WHY	Regular meeting...show and tell (all those Christmas treasures)..door prize ..auction (one item only please). The program will be Mr. Robert M. Plogman, a University of Washington student, who builds and uses his own cameras. He should have an interesting presentation. Remember to bring any photo. items you want to trade or sell!

DUES ARE COMING IN!

Thanks to all of you who have sent your dues for this year to Shirley; or have paid her at a meeting. Shirley says that dues are coming in briskly. If you would like to remain a PSPCS member please get your \$10.00 to Shirley..P.O. Box 70..Ronald, Wa 98940.

ORDER YOUR 1996 PSPCS SHOW TABLES NOW!

For all of you PSPCS members who would like to have tables at our new and improved 1996 Show and Sale...NOW is the time to send in your order! Use the enclosed brochure order form and get your table request in to Gary Sivertsen. We plan to have 250 six foot spaces for sellers this year but if past years are any indication (and we hope they are) tables will go fast. As members you get a one week head start over other interested non-member sellers so in order to insure that you get the tables you want you should send your order in NOW! Remember, if you are not familiar with our new location at the Puyallup Fair Grounds, you need to hold onto your brochure map. When we receive your order and payment we will send you a conformation letter with additional information including a list of motels in the area of the Fair Grounds.

ONE HUNDRED YEARS AND COUNTING:

One hundred years ago this month Auguste and Louis Lumiere exhibited short films in a theater set up in the basement of the Grand Cafe in Paris. Their paying audience totaled 33. And, so began the most powerful and influential medium of the 20th century! (Remember, TV did not get a foot hold in our homes and hearts until the early fifties.) By the end of 1896 moving pictures had become an established form of entertainment. In 1891 Thomas Edison, along with his British employee William Dickson, presented the Kinetograph camera and Kinetoscope projector to the world. Many men in Europe and America had a hand in developing moving pictures but T.A. Edison is generally credited with being the "father of the movies". Sound came to the screen in the late 1920s and full Technicolor in 1930s.

In 1912 Edison presented his Home Kinetoscope Projector which used Edison films made on Eastman cellulose acetate safety film instead of the very dangerous nitrate film stock which was given to bursting into flame if it got too hot. I am told these circa 1912 films by Edison are the earliest films, that have not disintegrated with time, to be found in the United States.

****BACKSIDE INFORMATION****

PSPCS CHRISTMAS MEETING DECEMBER 21, 1995:

Meeting came to order at 7:42 p.m. after everyone had had a go at the food tables. There were 51 members and 21 guests in attendance. Treasurer Shirley Sparrow reported we would have a merry Christmas and could pay all our bills.

UNFINISHED BUSINESS:

Treasurer reported that dues are coming in at a steady rate.

President, Dave Studebaker, reported that we could not get a discount on the Silver Pixel Press books (Leica, Zeiss, etc.) so each member should order on his/her own.

It was reported that there were lots of people and interesting items at the Vancouver show. Chuck Richlen said his show had a great turnout.

The 1996 Show Committee Chairman, Bill Kimber, reported that the show committee will hold it's second meeting in January. All show printing has been completed. Table request forms will be in the January Bellows.

NEW BUSINESS:

President reported that there would be camera shows in Hawaii on January 13th and 14th.

SHOW & TELL:

Only three people had treasures to show. Shirley Sparrow and a very interesting plate with a camera as part of the scene. Bill Kimber had a small art-deco watch in the shape of a folding camera.

AUCTION:

Four items were auctioned.

DOOR PRIZES:

Dave Studebaker won a 1995 Christmas ornament and Tiffany Passi (Jim's daughter) won the book, "Evolution of the Japanese Camera".

PROGRAM:

Santa then showed up for the gift exchange and fun was had by all. The gifts, for the most part, were interesting and most people were happy with what they ended up with. After all it's the thought that counts. The very large bearded elf made a fool of himself again this year..but had a good time doing it!

Meeting adjourned at 9:35 p.m. for trading/selling up to 10:00 p.m.



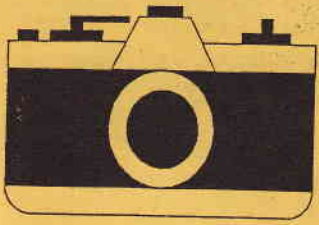
THE BELLOWS Newsletter is published 10 times per year by Puget Sound Photographic Collector's Society, Inc. Information for **The Bellows** should be sent to: Bill Kimber 1413 Weathervane Dr., Tacoma, WA 98466-5712 (206) 564-4046.

Dues are \$10.00 per year and should be sent to Secretary/Treasurer Shirley Sparrow P.O. Box 70, Ronald, WA 98940 (509) 649-2477. P.S.P.C.S. members receive first notification of our spring show.

PRESIDENT: DAVE STUDEBAKER, (206) 582-4878

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Chuck (The Peddler) Richlen
at



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Early Reservations receive best table location

Coming in February 1996 - Seattle & Portland Winter Show
Feb 10th-Seattle Feb 11th-Portland

It seems that the automobile was, along with moving pictures, invented in 1896. The following cartoon is from The Photogram the newsletter of the Michigan Photographic Historical Society...who else! Thanks! Ed.

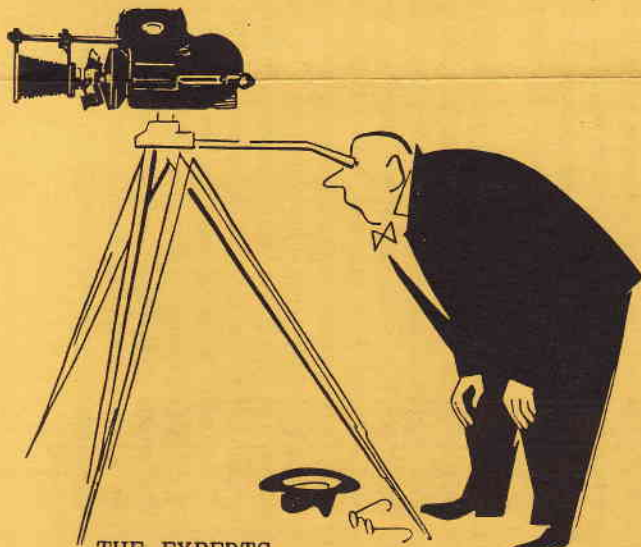
100 YEARS OF THE AUTOMOBILE: 1896 - 1996

This too from Michigan P.H.Society. Thanks Ed.

Murphy's Law

Eastman Kodak was demonstrating their brand new, gravity fed, jam-proof Carousel Projector to several hundred photographers at a meeting of the Industrial Photographers Association of Michigan (IPAM) in the 1950s. It jammed.

The following is from Arizona Photographic Collectors. Thanks! Ed.



THE EXPERTS

An unnamed automotive executive looks into the possibilities of high-speed movies.

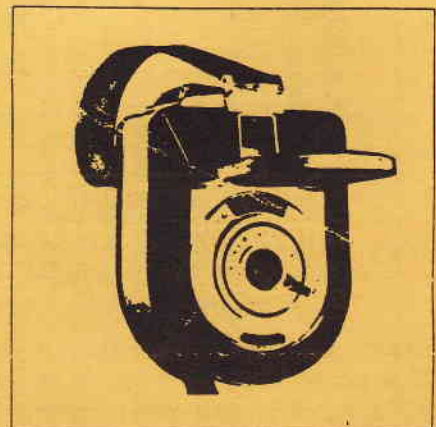
-Submitted by Robert Smith

So

Do you know what major pen company brought out a plastic camera in 1949 that is now selling for over \$1,000?

Answer:

Parker Pen Company used the Parker Camera for a test marketing study. This plastic sub-miniature used special cassettes loaded with unperforated 16 mm film.



The Steky Family by Jerry Friedman

The Steky camera first appeared in 1947 as the first of several brick shaped subminiature cameras introduced by Asahi Musen Company of Tokyo. The Steky was straight forward and no one familiar with cameras in general would have trouble using it. It had a three element f/3.5 Stekinar Anastigmat lens which closed down to f/11. While the Steky's lens was factory set at about 12 feet, the usual fixed focus distance for 25mm lenses, changing apertures altered depth of field. Hence, at f/5.6 everything from 5 feet to infinity would be in focus, at f/8, everything from 4 feet to infinity, and at f/11, everything from three and a half feet to infinity. A simple behind the lens shutter with speeds of 1/25, 1/50, 1/100 and B was set with a small knob on the camera front. The long lever on the camera face opposite the viewfinder tripped the shutter, with a top speed of 1/100 second, the camera had to be held absolutely steady.

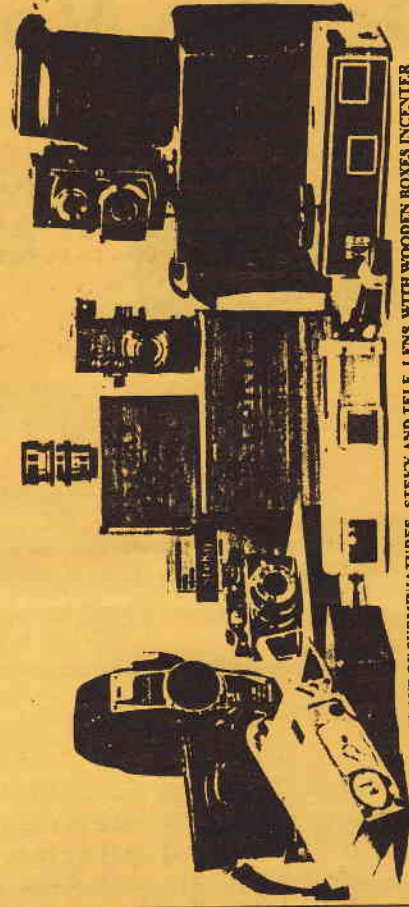
The Steky's other features were equally ordinary. The viewfinder had plain optical glass. There was no double exposure prevention and the user advanced from 1 frame to the next by winding a large knob on the side of the camera after pushing the little button which changed the film numbering dial, directly below the wind knob. The camera had a few nice touches. In addition to a cute leather case to protect the camera, a yellow filter fit on to the round protrusion below the viewfinder. Because the shutter, aperture setting and wind mechanisms were kept simple, Steky's are incredibly durable. It is rare to find one in poor operating condition and collectable cameras almost always well and still feel good in the hand, as they always have.

In retrospect, it is easy to overlook how revolutionary the Steky was when it first appeared. For one thing, the Steky was the first Japanese camera to use 16mm film. At a time when all other small Japanese cameras used poor quality paper backed 17.5 roll film, the Steky made 10 x 14mm negatives on either single or double perforated 16mm film loaded into small metal cassettes. Moreover the camera had an interchangeable lens mount identical in size and groove to that used on 8mm movie cameras. As a result many fine lenses, often with wide f/1.9 apertures and in a focusing mount, could be used on the Steky. Indeed early reports indicated that owners were mounting other lenses on the camera and in 1950, Asahi Musen, which had changed its name to the Riken Optical Company, introduced a 40mm f/5.6 telephoto lens in a focusing mount. Soon thereafter Riken also introduced a faster f/32, 40mm telephoto lens as well as a 17mm wide angle converter lens which fit over the standard lens. Riken also supplied special viewfinders which, when clipped to the standard viewfinder, restricted or widened the field of view.

At the same time Riken also introduced the Steky 11, identical, except for minor cosmetic changes to the Steky 1. The Hanken Camera, an extremely rare black police version of the Steky appeared in 1952, and in 1953, Rinken introduced the Steky 111. This last camera was essentially similar to the model 1 and 11. However, the Stekinar lens which had been used on the Hanken, which closed down to f/16 rather than down to f/11, appeared on the Steky 111 as well. This small change helped compensate for the 1/100 second top shutter speed and provided a little more depth of field. A year later, in 1954, Riken introduced the 111A, the first Steky for flash. This model can be identified by the small single pole pc connection directly under the lens. A year later, in 1955, Riken brought out the 111B which made a cosmetic change in the shutter setting dial but more important, replaced the filter holding knob with a conventional accessory shoe. Riken had discovered that owners of the 111A were thrilled to have flash synch. capability but would have been happier to have some place to attach the flash unit to the camera. Steky cameras sold very well. Eventually Riken also introduced a flash gun, an transparency viewer and a special tripod, all of which demonstrated that a good if basic subminiature camera was economically viable and that after market accessories made the camera even more valuable.

The next chapter in the Steky biography came in 1957 when Riken introduced the Golden Steky, a name quickly changed to Golden Ricoh "16" in mid production. The Ricoh 16, in both a chrome and all black version came soon thereafter. This second generation of small Riken cameras represented a whole new approach to subminiature camera design and was necessary in order to compete with new Mamiya and Minolta subminiature cameras with newer lenses, faster shutters, and a new cassette film loading system. After a short ten year, the humble Steky was obsolete.

c-1995



A GROUP OF SUBMINIATURES, STEKY AND TELE LENS WITH WOODEN BOXES INCENTER